

Bulletin of The Detroit Museum of Art

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Number 4



"HAPPY DAYS" by Elizabeth Nourse.

Purchased from the Whitney-Hoff Museum Fund and presented to the Museum by the
International Art Union, Paris.

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RECENT ACQUISITIONS.

"Happy Days" by Elizabeth Nourse Arrives from Paris.

The painting, "Les Jours Hureaux" (Happy Days), by Elizabeth Nourse, is here, and has taken its place in the permanent collection of the Detroit Museum of Art to which it forms an important and what promises to be a very popular addition. It is one of those rare canvasses which combine that "touch of nature which makes the whole world kin" and the artistic qualities which the "art for art's sake" advocate would look for in measuring its merit. The mother and two children, a young girl and a baby boy, sitting in the firelight of a quiet modest home, make a charming group. That appealing sentiment, the home, upon which many an artist has made his reputation, is very strong, and it is this which will make the picture popular,—by which is meant it will be the choice of the masses of people who see it regardless of their knowledge of what makes a good picture. But there is in it also that which delights the eye of the æsthetic temperament in the firelight study, the admirable tone, the execution (skill with which it is done), and in the composition. It is a harmony of color. What a chance for composition there is in three figures! It would be much more difficult to bring a harmonious whole out of two or four; three give it just the right balance. Artists generally realize this as is shown in their frequent use of three.

But we would expect nothing less from Elizabeth Nourse, an artist with a list of honors too long for enumeration here, and such teachers as Lefebvre, Henner and Carolus-Duran. We are proud that Miss Nourse is an American, and rather envy Cincinnati as her birth-place.

The painting is the gift, as announced in the last Bulletin, of the International

Art Union of Paris, of which Mrs. Grace Whitney Hoff is Honorary President. It was our former townswoman's generosity which made the gift possible, as the painting was paid for out of a lately created endowment called the "Whitney Hoff Museum Purchase Fund," which provides for the purchase each year of a picture selected from some exhibition in Paris, which will be the gift of the International Art Union to some American Museum or Art Gallery. It seems fitting that the first gift from this fund should be made to Detroit, Mrs. Hoff's former home.

**Mrs. Harriet J. Scripps Presents
Fifteen Old Masters.**

Mrs. Harriet J. Scripps' splendid gift of fifteen paintings, following so closely upon her donation of the very large and valuable collection of prints, etchings and drawings which had been brought together by her husband, the late James E. Scripps, adds to the general interest and value of the galleries very materially. Among these pictures are a number of important examples by masters not before represented in the Museum. In looking over the list of artists below, many famous names not generally found outside the cabinets of Europe are to be seen—men known for their close fidelity to nature and love of detail. There is not one of them which is not worth a careful study. Most crisp and brilliant is the landscape by Wilson, whose work has been honored more than once in the National Gallery, London. The Dutch School, ever popular among collections, is represented in ten pictures, all of them of intense interest and worthy of a place in any gallery. The love of the Dutch painter for scenes of his own land and people furnishes an endless variety of subject which finds a chord of sympathy in the heart of every admirer of simple home life of

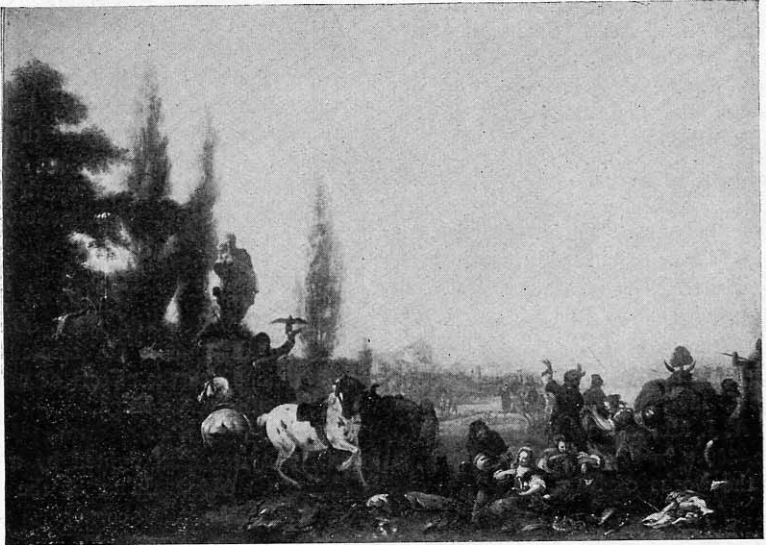
a people. The early Italian School, so largely influenced by the religious feeling of the time, is represented in three paintings, one of which is particularly rich in color, showing all the characteristics of Correggio, and undoubtedly by that master, and a small altar piece attributed to Perugino, which is wonderfully rich in color. These, which are at the present time located on one of the walls of the Main Gallery, will be permanently located in one of the

KESSEL (Jan Van). *Old Dutch School*

Born at Antwerp, 1626. Pupil of Jan Breughel. Master of the Guild, 1644. Died, 1679. He imitated the highly finished style of Jan Breughel and painted small landscapes, birds, reptiles, etc., with extraordinary neatness and precision.

Water.

A small lake, with otters and various kinds of fish and eels on the bank nearest the spectator. On the oppo-



"REPOSE OF THE HAWKING PARTY"—Philip Wouwermans.
One of fifteen Old Masters presented by Mrs. Harriet J. Scripps.

East Galleries when suitable changes are made in the appearance of the room.

The pictures are enumerated below:

The Crucifixion.

Wood: arched, height 35 in., width 21 in. Painted on gesso or a preparation of plaster anciently used as a groundwork for the colors. Probably a small altar piece of the 15th century or earlier. Has been attributed to Perugino (1446-1524). From the Stowe House Sale, 1848.

site side a cave and grotesque animals.

Copper, height 8 in., length 11½ in. From the collection of Major Corbett Winder of Vaynor Park, Berriew, Montgomeryshire, Wales. Sold in London in 1889.

LUNDENS (Gerrit). *Old Dutch School*

A Dutch genre painter who flourished about 1652-73. His works are found in the Dresden and other European galleries. His work much resembles that of Peter de Hoogh, one

of the greatest masters in the treatment of light.

Housewife Cleaning Fish.

The cabbage in this picture greatly resembles one in a picture in the Brussels Museum, by Quiryn Brekelenkamp, a Dutch painter who died in 1668, while the general character of the work is very much the same.

Panel: height 17 in., length 28 in. Signed in left lower corner. From the Ehrich sale, 1895.

MURILLO (Bartolome Esteban).

Born at Seville, Spain, in 1618. Founded the academy at Seville in 1660. Died 1682. He shares with Velasquez the highest position in the Spanish School.

St. Francis of Assisi.

St. Francis was born at Assisi, Italy, in 1182. He founded the famous Franciscan Order about 1210. He visited Palestine as a crusader in 1220 and died in 1226.

Cancas: height 22½ in., width 18½ in. Purchased of Charles Sedelmeyer, Paris, 1897. From the collection of H. A. J. Munro, sold in London, 1878. No. 300 y in C. B. Curtis's catalogue of the works of Murillo.

NEEFS (Peter). *Old Dutch School*

Peter Neefs, the elder, was probably a native of Antwerp, where he died in 1656 at an advanced age. He was a pupil of Hendrik Van Steenwyck the elder, and, like him, excelled as a painter of church interiors. He was famous for his perspectives and distribution of light. His pictures are highly finished and are usually enriched with figures by Franz Francken, Teniers the elder, or Jan Breughel.

Peter Neefs, the younger, was born in Antwerp in 1620, and died there after 1675. He painted the same subjects as his father, and with almost equal excellence.

Interior of a Gothic Cathedral, with More than 40 Carefully Painted Figures.

Panel: height 10¼ in., length 14¾ in. From the Corbett-Winder collection, sold in London, 1889. The excellence of the figures would indicate a work by the elder Neefs.

NEER (Aart Van Der).

Old Dutch School

Born in Amsterdam, 1619. Died there 1683. Eminent for his moonlight effects.

Moonlight Scene in Amsterdam.

A broad canal bordered on either side by a row of large trees, and a street lined with tall gabled houses, the gables of which, with lights in the windows, peep out over the trees. Moon reflected in the water.

Panel: height 8 in., length 12 in. From the F. Ricketts collection, London.

POEL (Egbert Van Der).

Old Dutch School

Born at Delft in 1621. Died at Rotterdam, 1664. He treated conflagrations and the effects of artificial light with great ability.

The Oyster Stall.

An oyster stall lighted by a large lantern. Moon rising at the right. Signed at lower left corner.

Panel: height 10¾ in., width 10½ in. From the Corbett-Winder collection, sold in London in 1889.

UNKNOWN DUTCH ARTIST of the 17th Century.

A Fortress, River and Party Landing Boats.

Perhaps a view on the Rhine.

Panel: height 16 in., length 21¼ in. Indistinctly signed and dated 169—, the last figure being undecipherable. Resembles the work of Jan Griffer, a Dutch landscape painter, 1656-1718. Purchased in Dresden, 1887.

WILSON (Richard) R. A.,

Born in Wales 1713. Died 1782. One of the original members of the

Royal Academy, and regarded as one of the greatest of English landscape painters. Several of his works are in the National gallery.

A Classical Landscape and Ruins.

Canvas: height 14 in., length 21 in. Signed. From the collection of Gilbert Craig, Esq., Edinburgh. Lamoriniere sale, 1899.

WOUWERMANS (Philip)

Old Dutch School

Born in Haarlem, 1619. Pupil of Wynants. Excelled especially in his figures and horses. Was an industrious painter, nearly 800 of his works being known. Died in Haarlem, 1668.

Repose of the Hawking Party.

Panel: height 19 in., length 25¼ in. Signed Ph. W. in lower left corner. From the Ehrich sale, 1895.

WYNANTS (Jan) *Old Dutch School*

Born in Haarlem, 1615. Died after 1679. Painter of landscapes notable for their truthfulness, fine aerial perspective, silvery toned backgrounds and careful execution of details. The figures and animals in his pictures were usually supplied by other eminent painters of his day, as Adrian Van de Velde, Lingelbach, Wouwermans and others.

A Landscape with Figures.

At the left a sandy road with a girl and dog, a man and woman, the latter carrying a basket on her head, and a few sheep. A cottage peeping over the hill. Center, a tree overhanging a brook in which a number of ducks are swimming, a river and distant hills to the right.

Panel height 15½ in., length 19¼ in. Purchased from Charles Sedelmeyer, 1900.

BERCK-HEYDE (Job).

Old Dutch School

Born at Haarlem, 1630. Pupil of Franz Hals. Master of the Guild, 1654. Died at Haarlem, 1693. Landscape, architectural and genre painter.

The Farm Well.

Panel: height 15½ in., length 19 in.

From the Louis R. Ehrich collection, sold in New York, January, 1895.

CORREGGIO (Antonio Allegri).

Old Italian School

Born at Correggio, Italy, 1494. Studied at Ferrara. Influenced by Francesco Francia. His most important works are the frescoes in the dome of the cathedral at Parma, finished in 1530. Died at Correggio, 1534. He is noted for the life and animation of his pictures, his skill in foreshortening and his successful chiaroscuro. The pathetic story will be recalled of how Correggio, being in great destitution, was wantonly paid by the monks of a certain convent for whom he had executed a painting, in copper coin, the labor of carrying which home to his needy family brought on a fever which ended his life at the early age of 40.

The Virgin and Child.

The Virgin sits at the left under a tree. A basket containing a pair of shears is at her side. The infant Jesus sits in her lap, facing to the left, and her right supports his right arm, the hands being raised in the attitude of blessing. To the right St. Joseph is seen engaged in planing a board. In both mother and child the nimbus is lacking.

Panel: height 12¾ in., width 9¾ in. This picture is an exact replica of the similar subject in the National Gallery, London, even to size. It was in the possession of Dr. Hinde, lecturer at University College Hospital, London, for more than fifty years, and was given as a wedding present to Mrs. Hinde by one of the Colnaghi family who brought it from Florence. Sir Charles Eastlake, president of the Royal Academy, and English editor of Kugler's Handbook of Painting of the Italian School, who was a frequent visitor at Dr. Hinde's, believed

it to be a genuine work of Correggio, or at least painted in his studio.

COURTOIS (Jacques) called Borgognone. *Old Italian School*

Born in France, 1621. Served for some time in the French army, making numerous sketches of battles, a branch of art to which he subsequently devoted himself. Being cruelly charged with poisoning his wife, he abandoned the world and became a member of the Jesuit order. Died, 1676. His finest works are in the Pitti Palace at Florence.—Unfortunately many of his pictures have blackened since they were painted.

A Battle Scene.

Canvas: height $13\frac{1}{4}$ in., length 22 in. From the collection of T. J. Ireland, Esq., M. P. Sold in London, 1889.

DOW (Gerard) attributed to.

Born at Leyden, 1613; pupil of Rembrandt, whose coloring and chiaroscuro he acquired. His most famous work is the "Dropsical Woman" in the Louvre. He died in 1675.

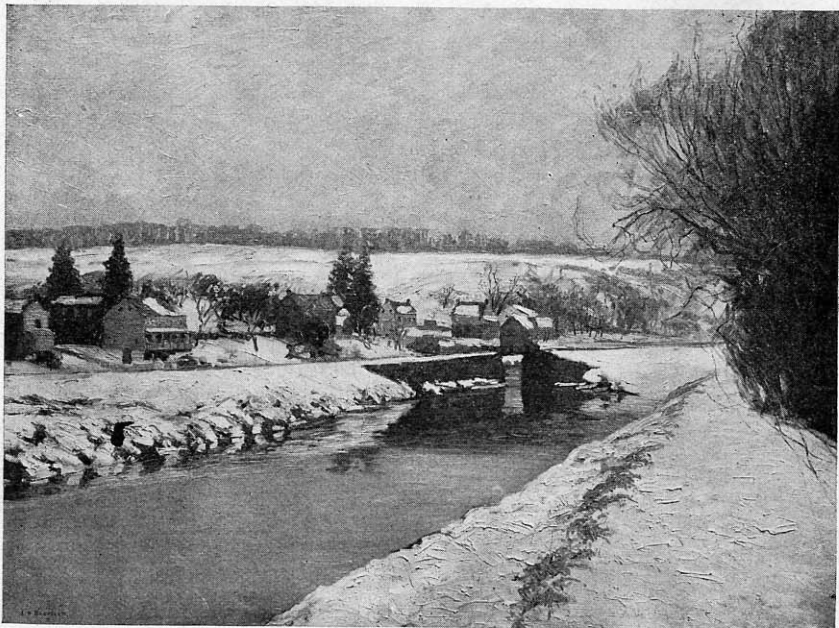
The Annunciation.

Panel: height $21\frac{1}{2}$ in., width $17\frac{1}{4}$ in. Purchased of Charles Sedelmeyer, Paris, 1897, who said of it:

"I think this picture can be ascribed to Gerard Dow when he worked in the studio of Rembrandt, although it differs from the artist's works of his later period. It is not so highly finished in details and is much more vigorous in effect and richer in tone. It has evidently been executed under Rembrandt's influence, and there are some paintings of Gerard Dow's early time which show the same qualities. The color of the dress of the Virgin is most characteristic of Dow.

"Dr. Bode and Dr. Julius Meyer of Berlin think also that it is possible that Dow has painted this picture.

"It was in the Reimer collection and afterwards in that of Herr von Kauffman, Berlin.



"GREY DAYS: by Edward W. Redfield.
Purchased from the William C. Yawkey Fund.

Purchase from the William C. Yawkey Fund.

The Edward W. Redfield collection of paintings which formed a summer exhibition, has just been shipped to Buffalo, where it will be shown in the Albright Art Gallery. Two of the pictures remained, however, one, "The Meadow Brook," going into the Ward collection, which is loaned to the Museum; the

us a conception of one of those snappy mornings in winter when the frost is still in the atmosphere, and everything exhales a cold crispness. The clear stream is frozen over. The little hamlet on its banks awaits the morning sun before it exhibits any signs of life. The snow is of that quality which will squeak and creak when the first vehicle passes over it. Mr. Redfield's paintings of



SOURCE OF THE ROMANCHE by Lendall Pitts.
Presented by friends of the artist.

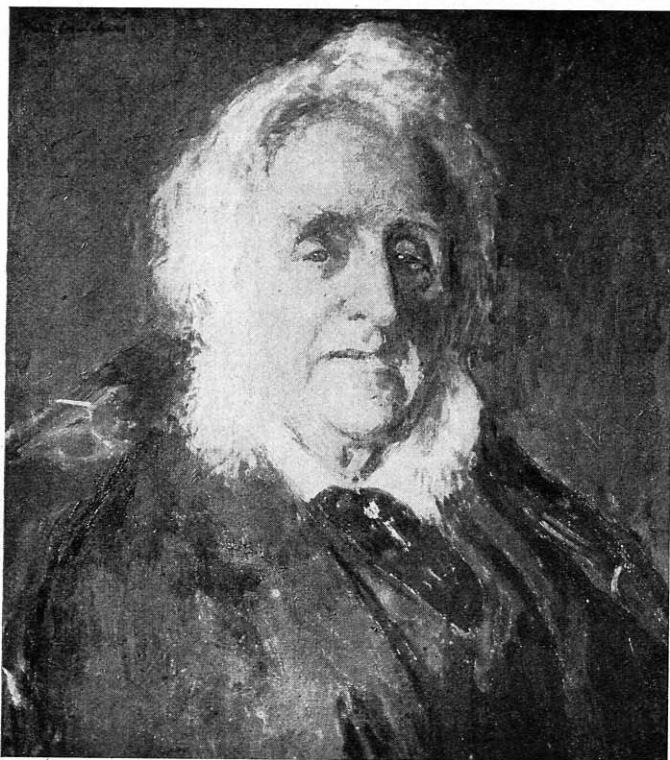
other, "Grey Days," to remain permanently in the collection of the Museum.

This last named picture is the first purchase made by the Museum out of the William C. Yawkey Fund. The late William C. Yawkey bequeathed to the Detroit Museum of Art the sum of five thousand dollars (\$5,000). This the Trustees invested in Union Trust Debenture Bonds, the income from which was to be used for the purchase of paintings by artists of distinction.

In "Grey Days" the artist has given

winter are his best works, and this is particularly true of his American winter scenes, and the committee appointed by the Trustees to select this painting chose one which carries with it a degree of truth which is in itself beautiful.

This picture by Mr. Redfield will go into the permanent gallery marked with the name of William C. Yawkey, and the date of its purchase. It is the first stone in an enduring monument to the memory of a Detroitier whose thoughts were not all sordid, and whose ideas transcended business cares.



09.25
 "IK MARVEL" (Dr. Donald G. Mitchell), by Gari Melchers.
 Presented to the Museum by Mr. E. Chandler Walker.

Lendall Pitts Honored by Friends.

It affords us great pleasure to announce that the Museum is the recipient of a painting by Lendall Pitts entitled "The Source of the Romanche." It is this painting which attracted the attention of the critics in many other cities besides Detroit on the occasion of Mr. Pitts' initial exhibition in this country two years ago, after a thorough preparation abroad. The subject—the mountain—is the most difficult in landscape art, but the artist has proven equal to the task of rendering those distant peaks between which lies the great glacier from which the Romanche River gets its rise. He has treated it en masse rather than in detail, placing in the foreground at the left a little village by

which the magnitude of the mountain peaks, and the spaciousness of the picture may be measured.

The names of the people who subscribed for the picture follow: E. C. Walker, F. K. Stearns, J. L. Hudson, Marvin Preston, P. H. McMillan, Joseph Boyer, George G. Booth, Thomas Palmer, George Hendrie, Ralph H. Booth, F. M. Alger and Miss Clara Dyar.

It is very gratifying to the Museum to have Detroiters who have gained recognition in the field of art represented in the permanent collection of the Museum, and while the artist may feel complimented in this note of recognition, his fellow-townsmen feel no less a pride in welcoming him as a Detroitier.

More Gifts from Mr. E. Chandler Walker.

Mr. E. Chandler Walker, president of the Museum, who has been for years one of its loyal and generous supporters, has during the past three months added two more important paintings to those he has previously presented. One of these is the original sketch of Dr. Donald G. Mitchell (Ik Marvel) by Gari Melchers, a portrait now well known of the author of "Reveries of a Bachelor." This still more enriches the Museum with the works of our talented townsman, Mr. Melchers. The head is painted in a full, free manner, every touch spirited and full of vigor.

The other painting, entitled "In the Gloaming," is by Henry Golden Dearth, an American artist who is known to comparatively few outside of the art loving and critical collector. His long residence abroad, together with his far too few exhibitions, will account for this lack of knowledge by the general public. The painting presented by Mr. Walker is rich in that subtle quality and mysterious charm that marks the hour between daylight and darkness. The distance wrapped in haze forms a delightful background for the last lingering rays of light which give a golden glow to the foreground. The figure which occupies the middle distance, vaguely indistinct, stands enraptured by the scene, forming a most pleasing composition, and a picture of beautiful harmony. Mr. Walker is an ardent lover of art, and his generosity to the Detroit Museum of Art has enabled its thousands of visitors to enjoy the things he loves, and the knowledge of this adds to his enjoyment.

PLANS FOR THE COMING YEAR.

The first lecture of the Seventeenth Annual Series will be given on Sunday, October 31st, 1909. From the many inquiries received daily there is every reason to believe they will be as popular as ever. At the present time the list of topics has not been fully decided upon, but they will be along the same general lines as in former years, viz: travel, painting and sculpture, history and kindred topics, and the subject will be announced weekly in the daily press.

During the summer, about one thousand lantern slides have been added to the already large collection. These will enable the speaker to extend and elaborate some topics which have been long under consideration.

We are again confronted with the question of room for the large audiences that desire to hear the Sunday Talks. Requests are received daily asking if it is possible to reserve seats. To all these we regret to say it is impossible to make any reservations, but every possible effort will be made to accommodate as many as possible within the limits of the auditorium, and we wish again to request that no children be brought to the lectures on Sunday. They will not be admitted to the auditorium. We are compelled to make these restrictions owing to the great crowds that assemble.

The many requests about the lectures, during September have been coming in, and people have expressed disappointment that they do not begin earlier in the season, therefore it is with pleasure that we are able to announce two lectures by Prof. Victor Benham on Music, early in October. Sunday afternoon, October 17th, he will lecture on "The Ethics of Teaching," and the following Sunday, October 24th, he will speak on "The Influence of Music, Art, and the

(Continued on page 56.)

BULLETIN OF THE
DETROIT MUSEUM OF ART

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Trustee meetings are held on the second
Saturday of July, October, January and
April, at 4 p. m.

EDITORIALLY.

Upon a preceding page of this number of the Bulletin is mentioned the purchase from the William C. Yawkey Fund of a painting by Edward W. Redfield, and no announcement has given us so much pleasure in years, as this one. William C. Yawkey, a man of affairs in life, found little time during his busy career to visit the Museum. His visits were of a quiet unannounced character, but later developments show that his interest on these occasions was deeper than even the Trustees knew, for it was

a surprise to all to find in winding up his affairs, that he had bequeathed to the Museum of Art, the sum of five thousand dollars (\$5,000).

The fund has been set aside by the Trustees, who deem it wise to use only the income for the purchase of paintings of merit, and the first purchase has been made, and is now placed in the permanent collection, marked with the name of the donor.

It will be one of a group which will accumulate as the years go by, and will form a most enduring monument to the memory of the donor, recalling again and again his generosity to the Detroit Museum of Art, and at the same time giving pleasure and profit to the people of his home city.

And is it not a most splendid way in which to perpetuate the name of a man or woman? It is a perpetual reminder of one who has passed to the great beyond, but who lives again in the hearts of his friends and confers a beneficial influence upon those who perhaps never knew him, and who but for the recurring event of a new painting purchased from his bequest would be in a few years entirely forgotten. Mr. Yawkey's circle of acquaintances was probably small, but twenty-five years hence he will be remembered by an ever increasing circle, and he will be judged by the good which he has left behind him.

* * *

The Detroit Museum of Art takes its place along with the many other institutions of its kind in this country, and in one respect at least, it is the envy of other institutions, viz: in the use made of it by the people. But there is one respect in which the Museum must look up to some others in this country, and that is in the larger lists of endowments and bequests which many of them have received from citizens of their respective cities. Below is given a statement of conditions in Detroit.

A public institution of magnitude, whether its object be philanthropic, educational, or aesthetic, cannot perform its best work, or attain its greatest success until it has enlisted state or municipal support. But in order to receive this support, such an institution must prove to the guardsman of the public purse that it is of sufficient benefit to the public to warrant such help. Until an institution gains this public support through the service it gives the people, it is not performing its highest function.

There is another side to the argument. An institution maintained by endowments alone uses a great portion of its assets in the payment of running expenses, and for the brick and mortar of its four walls and this reduces very materially the funds which might otherwise be used to good advantage for results which would be permanent.

The Detroit Museum of Art was fortunate in making its appeal, early in its history, to the whole people of Detroit, and thus securing the support of the municipality. Before this was effected, the generous donations and endowments of public spirited citizens of Detroit were used to pay salaries, fuel bills, light, and other running expenses, for which there was no apparent return, and in the younger days of an institution when bequests and gifts are few and far between, there is little left for other purposes, and an institution operating under the uncertainty of private donations, is not apt to receive bequests in such numbers as one which is well established. The Metropolitan Museum of Art of New York, for instance, had a hard struggle in the earlier days, but within recent years there is hardly a year goes by but that institution receives one or two enormous endowments as well as a great many small ones.

From the standpoint of the City of Detroit, the investment is of a high

rating. Last year an appropriation of \$18,000 was made to maintain the institution, and the receipts from private donations aggregated three times that sum.

This year promises to be equally successful. So far, Mrs. Harriet J. Scripps has added to the James E. Scripps Collection in the Museum, fifteen pictures of inestimable value: a splendid example of the work of Elizabeth Nourse, "Happy Days," has just arrived from Paris, the gift of the International Art Union, of which Mrs. Grace Whitney Hoff is Honorary President, and whose munificence is responsible for the gift; Lately has been acquired "Grey Days" by Edward W. Redfield, from the William C. Yawkey Fund; Friends of the Museum presented a painting, "The Source of the Romanche," by Lendall Pitts; and only within the past week Mr. E. C. Walker, President of the Museum, announced to the Director the gift of two paintings, "In the Gloaming," by H. Golden Dearth, and "Ik Marvel," by Gari Melchers. Already the sum set aside by the city for maintenance has been far surpassed by the generosity of public spirited citizens, and the Museum's Annual Picture Fund has still to make its purchase, and it is safe to predict in the ensuing nine months other unforeseen acquisitions.

From the standpoint of those who feel inclined to perpetuate their memory in suitable endowments or bequests, there is a feeling of security under the present arrangement. The Detroit Museum of Art is an established institution supported by an enlightened city, and backed up by state laws, its futurity is assured, and endowments will be used in the future only for the object for which they are designed, or in case there are no specifications as to the use of a bequest or endowment, it will be used in a way which will show permanent results.

We are frequently disappointed in our efforts to secure half-tone engravings, from the fact that often paintings in which there is exquisitely rich golden shadows, where one must dream out the subtle details do not lend themselves to the making of satisfactory reproductions. This is true of "In the Gloaming," by H. Golden Dearth, which has just been presented to the Museum by Mr. E. C. Walker, and the same may be said of several of the most beautiful paintings in the collection presented by Mrs. Harriet J. Scripps, which are wonderfully soft and beautiful in their tone qualities, but so mellowed by time as to make it next to impossible to reproduce them.

Plans for the Coming Year.

(Continued from page 53.)

Stage on Modern Education," illustrating his lectures with selections on the piano-forte. These lectures are particularly for those who desire to cultivate the art of teaching, and to lovers of good music, and it is hoped the auditorium will be filled on these dates, with those who are able to appreciate Mr. Benham's work toward a higher standard in the musical field of this city.

* * *

Again we desire to call attention to the classes for the study of art history conducted by Miss Ida F. Smith, who has been identified in this connection with the Home and Day school in this city for many years.

Forming her classes in November, she will come to the Detroit Museum of Art Library with its reference works, its constantly growing collection of etchings and photographs, for study, and if the number is sufficient to warrant it, the auditorium will be used as the class room, and stereopticon illustrations used.

EXHIBITIONS.

The opening exhibitions consist of the Dutch and Italian Old Master Paintings given by Mrs. Harriet J. Scripps to be added to the well-known James E. Scripps Collection. These occupy the front wall of the Main Gallery where they are in splendid light, and where they will remain until the East Gallery designed to house them permanently can be put in shape to receive them. There are fifteen pictures described elsewhere in this Bulletin.

Two Texas Artists.

On the opposite walls of the same gallery are hung the paintings of Frank Reaugh and Charles Peter Bock, two Texas artists, who give a very good idea of that state. The pictures were made by these artists on a sketch trip from Dallas, west to the Staked Plains. The first hundred miles from Dallas, is timber, but further west is little but mesquite. There are chaparral bushes in the west, and more or less cactus and Spanish dagger everywhere. In some localities the grass is blue-stem sage, elsewhere it is mesquite, which cures a reddish or yellowish brown. The soil is generally of a chocolate to a red color.

With this understanding of the topography of the country through which they painted, the visitor to these collections will find some very poetic renderings among the paintings in which the artists have tried to adhere to truth as to conditions of atmosphere and color. The pictures are all small, but to one who has visited this state, very pleasant memories are recalled.

Dogs by Edmund Osthaus.

On the end wall of the same gallery is shown a recent but very important example of Edmund H. Osthaus, an artist known in two hemispheres for his paintings of dogs. This picture shows three pointers on the scent, with

a suitable autumn background, and it excels in the remarkable action with which the dogs move along on the quiver. The painting is loaned by the artist, whose many friends in Detroit have expressed a desire to see it added to the permanent collection.

A Loan Collection.

In one of the small East Galleries is hung a collection of paintings brought together by the late Governor Hazen S. Pingree. These are loaned by Mr. Sherman L. Depew. Among them are a fine Bouguereau, Schreyer and Jean Robie. Jules Dupre and Theodore Rosseau are also names to be seen in the group. The balance of them are mostly by earlier American artists.

Paintings and Sketches by Irving R. Bacon.

One of the early exhibitions of interest will be a local one. About the 1st of October will open in the Main Gallery an exhibition of the studies made by Irving R. Bacon, a Detroitier who has spent the past three years in serious study abroad. Until three years ago, Mr. Bacon was an illustrator for Detroit papers and magazines. It was after a few years of this work, without making any apparent progress, and witnessing the cleverness of the young illustrators around him, that he decided on study abroad. After one has settled in an art center of the old world for study, it is not the easiest thing to select a teacher. The process is one of elimination and survival of the fittest. Mr. Bacon went to Munich. Those who remember his work here know that he found in animal painting the thing which he liked particularly, and this preference led Mr. Bacon to choose as his master Prof. Heinrich von Zügel, perhaps the most thorough teacher of animal painting in the world today. His class is small, but it is his students who receive the majority of awards at the Academy each year.

Mr. Bacon gives us an insight into the technical workings of the class in animal painting. First comes study from the cast, then the lectures at the Veterinary School, where dissection acquaints the student with the anatomy, and these occupy the winter months, and the close of the semester consists in out-of-door study at some small village, each student living with some peasant family, and riding about on a bicycle, his kit strapped on his back, making studies of living animals in natural settings, the class congregating about the table of the "Gast Haus" of the village for meals, with the Professor at the head of the table.

Needless to say, Mr. Bacon has made remarkable progress in his art in the past three years, else he would not be here now. It was only after receiving awards, Honorable Mention the first year, a medal of the second class, the second year, skipping the intermediate bronze medal, and capturing the medal of the first class at the close of the third year's work, that he returned. He exhibited a large picture in the Royal Exhibition at the Crystal Palace entitled "Conquest of the Prairie," which was very favorably received and commented on, and that picture will form the center of the group which will be shown here.

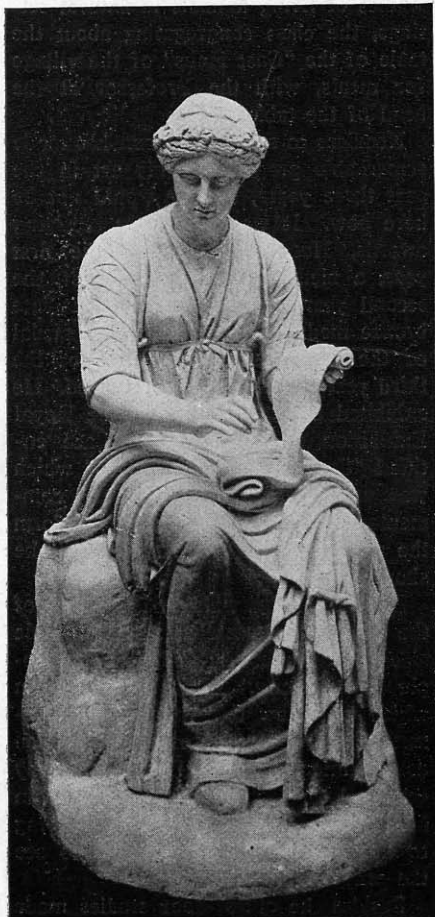
His exhibition, which will consist of the studies and sketches made on little side trips, is most agreeable to the people of this city. It is an exhibition which will show that the artist has returned only after thorough preparation as a painter, and that he is technically equipped to take up serious work in his home land, and it will be gratifying to the people of his home city to see the progress he has made.

Besides the out-of-door studies made around Munich, there are a number of small sketches made on an Italian trip which are most charming in their color effects.

Plaster Casts Purchased.

Several acquisitions have been made for the Sculpture Court, of plaster copies of world-famous statues and reliefs.

A full sized copy of Clio, the Muse of History, the original marble of which is in the Vatican, is among them. This statue was found with others at Tivoli in 1774 on the site of the Villa of Casius. A great many small pieces were



CLIO, THE MUSE OF HISTORY

Recently added to the Sculpture Collection. The original was found at Tivoli in 1774, and is now in the Hall of Muses of the Vatican at Rome.

missing, but it has been very satisfactorily restored. It is, in spite of its broken condition, the best of the group found on this site. The conception is most excellent, the attitude carrying with it the reflective nature of the Muse. It is probably a Roman copy of a better work, as the execution is not up to the Greek standard.

Another one is a modern piece, by Henri Chapu, being a copy of the Joan of Arc by this noted French sculptor in the Luxembourg Gallery. It shows Joan in her attire of shepherdess, and in an attitude of reverie, as if listening to her Voices.

Of renaissance sculpture, three well known pieces have been added. Two of them are plaster copies of the bambini or infants in swaddling clothes from the facade of the Foundling Hospital, Florence, among the first works executed by Andrea della Robbia. They date from about 1463, when the sculptor was but twenty-eight years of age. The repetition of this same motive with slight variations makes a most appropriate facade. A noted writer in describing them says, "These delightful little foundlings, who by their gestures seem to invoke our aid and pity, combine in the most decorative way to adorn the loggia." They are executed in white and blue enamel. The other is a copy of "The Coronation of the Virgin" by the same artist. The original is in the little church of the Oссерanza, near Siena. It is also done in white enamel, the figures against a blue background. God the Father is in the act of placing the crown on the Virgin's head, the figures being surrounded by angels. Below are standing four of the saints, and one kneeling figure, making a charming composition. Upon the predella are represented The Annunciation, the Assumption and the Nativity.

But one of the most important pieces acquired in years is that of the Nike



VICTORY OF SAMOTHRACE

Recently added to the Collection of Sculpture. The original in the Louvre, Paris.

or Winged Victory of the Louvre, which every visitor to that vast gallery remembers.

Nike or The Winged Victory of Samothrace, is one of the most remarkable statues in the world, both for its artistic excellence and for the story of its discovery after lying buried for centuries. Samothrace is an island lying northeast of the entrance of the Dardanelles, in the Ægean Sea. It is about eight miles long and six miles wide. Not rich in historic events it never held any importance, commercial or political. Its only town derived celebrity among the ancients by reason of a very ancient sanctuary of strange divinities.

In 280 B. C., Arsinoe of Egypt threatened with death by her husband, found protection in this temple. In 165 B. C., Perseus, King of Macedonia also sought refuge here, finally surrendering to the Romans. M. A. Conze was the first to explore the site of the old temple, but it was left for the Frenchman, M. Champoiseau, to begin the real excavations, in 1863. One noon while the workmen were at their lunch he strolled away, and seeing a bit of white marble sticking out of the ground, he scraped the soil aside and found the upper portion of a woman's body. He called the workmen and they cleared the earth to some depth, exposing fragments of a splendid statue. Near it were other blocks of marble of strange form, but little attention was given them. The statue was taken to Paris, where three years later the parts were joined together and the unknown Winged Victory was placed in an obscure corner of the Louvre, where it attracted little attention from any but the archæologist, though many sculptors thought it beautiful.

Meanwhile a coin or medal was found in a collection in Venice, which had been struck to commemorate a naval victory gained by the fleet of Antigonus under the command of his son, Demetrius, over the fleet of Ptolemy off the Island of Cyprus, 306 B. C. On this coin, a winged female figure standing on the prow of a boat represented Victory. The figure was so strikingly like what remained of the statue found on Samothrace, that the French, again



JOAN OF ARC, by Henri Chapu.

Recently added to the Collection of Sculpture.
The original in the Luxembourg, Paris.

ever eager to encourage art and archæology, sent a commission to the island. Their work was successful, for near where the statue was discovered they found the blocks of marble which had originally been cast aside, and putting them together, formed the pedestal in the shape of a boat's prow. These were taken to Paris and it was placed at the head of the grand staircase of the Louvre, where it now stands, headless and armless, but radiant in the beauty of stateliness, the very drapery vibrating with the splendor of action.

Just who was the sculptor is not known, but as Scopas, the great Greek, worked at Samothrace, it is fair to surmise that his genius inspired the man who did it.

This is a very valuable addition to the collection of casts in the Museum.